

QUEENS OF THE STONE AGE

All the tracks from the album, arranged for guitar tablature & standard notation
Complete with lyrics & chord symbols

GUITAR
TAB
B
EDITIO



BM Grenoble et réseau - Document



0000017104630

2
QUE
6

Grand
place

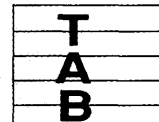
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SONGS FOR THE DEAF

PARENTAL
ADVISORY
EXPLICIT LYRICS

QUEENS OF THE STONE AGE

GUITAR



EDITION

YOU THINK I AIN'T WORTH A DOLLAR,
BUT I FEEL LIKE A MILLIONAIRE 4

NO ONE KNOWS 14

FIRST IT GIVETH 46

A SONG FOR THE DEAD 24

THE SKY IS FALLIN' 34

SIX SHOOTER 55

HANGIN' TREE 94

GO WITH THE FLOW 60

GONNA LEAVE YOU 70

DO IT AGAIN 76

GOD IS IN THE RADIO 84

ANOTHER LOVE SONG 101

A SONG FOR THE DEAF 110

Hidden Track

MOSQUITO SONG 120

Guitar Tablature Explained 2

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SONGS FOR THE DEAF

YOU THINK I AIN'T WORTH A DOLLAR, BUT I FEEL LIKE A MILLIONAIRE

Words & Music by Josh Homme, Nick Oliveri & Mario Lalli

All Gtrs. (elec)

6 = C 3 = E^b

5 = F 2 = G

4 = B^b 1 = C

A⁵



G⁵



♩ = 160

Intro

6

Spoken: "Songs for the deaf, you can't even hear it."

6

Gtr. 1 (elec)

mf Drums

w dist.

6

5

N.C.

TAB

7

5

7

5

TAB

7

7

5

7

5

5

1. Dead bull, with the life on the line. I'll be mas - sive con -

(elec)

7 5 7

0 0 0 0 0 0 0 0 0 0 0 0

quis - ta - dor. Gim - me steel or show me the door.

3

5 7 5

0 0 0 0 0 0 0 0 0 0 0 0

Me - tal hea - vy, soft at the core gim - me to - ro,

7 5 7

0 0 0 0 0 0 0 0 0 0 0 0

gim - me some more. Gim - me to - ro, gim - me some more.

5 7 5

0 0 0 0 0 0 0 0 0 0 0 0

N.C. *play 3 times*

TAB
0 0 0 0 0 0 5 | 7 0 0 0 0 0 0 0 0 0 0 0 5

Verse

N.C.

2. Space flun - ky. four on the floor forti - fied with the

TAB
7 0 0 0 0 0 0 0 | 0 0 0 0 0 0 7 5 7 7 5 0 0 0 0 0 0 0

li - quor store. This one's down. gim - me some more,

TAB
0 0 0 0 0 0 0 5 | 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5

gim - me to - ro, gim - me some more. Give me to - ro,

TAB
7 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 5 7 0 0 0 0 0 0 0 0

First system of guitar notation. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) staff with six lines. The TAB staff contains the following fret numbers: 5 7 5 7 5 7 3 5 0 0 0 0 0 0 0 0 5 7 5 7 3 5 0 0 0 0 0 0 0 0.

Second system of guitar notation. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) staff with six lines. The TAB staff contains the following fret numbers: 5 7 5 7 5 7 3 5 0 0 0 0 0 0 0 0 5 7 5 7 5 7 3. Below the TAB staff, there is a section labeled "Gtr. 2" with a musical staff and a corresponding TAB staff. The "Gtr. 2" TAB staff contains the following fret numbers: 7 9 7 9 7 9 5 7 0 0 0 0 0 0 0 0 7 9 7 9 7 9. An arrow labeled "full" points to the final note of the "Gtr. 2" staff.

Third system of guitar notation, labeled "Verse". The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) staff with six lines. The TAB staff contains the following fret numbers: 5 0 0 0 0 0 0 0 0 7 9 7 9 7 9 5 7 0 0 0 0 0 0 0 0 0 0 0 0. Below the TAB staff, there is a section labeled "N.C." with a musical staff and a corresponding TAB staff. The "N.C." TAB staff contains the following fret numbers: 9 11 11 13 11 13 9 11 0 0 0 0 0 0 0 0. An arrow labeled "wavy" points to the first note of the "N.C." staff.

A⁵ G⁵ N.C.

TAB 5 5 5 5 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 7 5 7 5 7 3

TAB 12 14 12 15 17 14 16 12 14 12

Or.

Gtr. 3 tacet

TAB 0 5

TAB 14

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature has one sharp (F#). The single staff contains whole rests. The grand staff contains a descending eighth-note scale in the bass clef, followed by a whole note chord, and then an ascending eighth-note scale. The TAB staff below the grand staff contains fret numbers: 7, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 5, 7, 0, 0, 0, 0, 0, 0.

Second system of musical notation. It follows the same three-staff format. The single staff has whole rests. The grand staff continues the descending eighth-note scale, followed by a whole note chord, and then an ascending eighth-note scale. The TAB staff contains fret numbers: 0, 0, 0, 0, 7, 5, 7, 5, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 12, 14, 12, 14, 15.

Third system of musical notation. The single staff contains the lyrics: "Give me to - ro, gim - me some more. Give me to - ro,". The grand staff continues the descending eighth-note scale, followed by a whole note chord, and then an ascending eighth-note scale. The TAB staff contains fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 12, 14, 12, 14, 15, 0, 0, 0, 0, 0, 0. There are arrows pointing from the word "full" to the 12th and 15th frets.

Fourth system of musical notation. The single staff contains the lyrics: "gim - me some more. Give me to - ro, gim - me some more.". The grand staff continues the descending eighth-note scale, followed by a whole note chord, and then an ascending eighth-note scale. The TAB staff contains fret numbers: 0, 0, 0, 12, 14, 12, 14, 15, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 12, 14, 12, 14, 15. There is an arrow pointing from the word "full" to the 15th fret.

NO ONE KNOWS

Words & Music by Josh Homme, Nick Oliveri & Mark Lanegan

All Gtrs. (elec)

6 = C 3 = E^b

5 = F 2 = G

4 = B^b 1 = C

Em/B



Em



B



E^b



B⁵



C⁵



E^b5



A⁵



Em*



F[#]7/E



Em/G



Edim



D⁵



♩ = 170 ♩ = 170

Intro

Em/B

Gtrs. 1+2
(elec)

Em

f w/dist.

Harm. -----

Verse

Em

1. We get some rules to fol - low,
2. We get these pills to swal - low,

B E²

to me. no one knows.

TAB

7	7	7	7	7	7	7	0	7	0	11	11	11	11	11	11	11	0	11	0
8	8	8	8	8	8	8	0	8	0	12	12	12	12	12	12	12	0	12	0
9	9	9	9	9	9	9	0	9	0	13	13	13	13	13	13	13	0	13	0
9	9	9	9	9	9	9	0	9	0	13	13	13	13	13	13	13	0	13	0
7	7	7	7	7	7	7	7	7	7	11	11	11	11	11	11	11	11	11	11

Em

TAB

10	10	8	9	10	10	8	12	10	10	8	9	10	10	8	9
9	9	9	9	9	9	9	14	9	9	9	9	9	9	9	9
9	9	9	9	9	9	9	14	9	9	9	9	9	9	9	9
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Bridge

N.C. B⁵

re - a - lise you're mine, in -

TAB

9	9	11	11	12	12	11	11	14	14	12	12	16	16	12	12	9	0	9	0	9	0	9	0	9	0	9	0	9	0	9	0
7	7	9	9	10	10	9	9	12	12	10	10	14	14	10	10	9	0	9	0	9	0	9	0	9	0	9	0	9	0	9	0
7	7	9	9	10	10	9	9	12	12	10	10	14	14	10	10	7	0	7	0	7	0	7	0	7	0	7	0	7	0	7	0

N.C. B⁵

deed a fool of mine. I

TAB

9	9	11	11	12	12	11	11	14	14	12	12	16	16	12	12	9	0	9	0	9	0	9	0	9	0	9	0	9	0	9	0
7	7	9	9	10	10	9	9	12	12	10	10	14	14	10	10	9	0	9	0	9	0	9	0	9	0	9	0	9	0	9	0
7	7	9	9	10	10	9	9	12	12	10	10	14	14	10	10	7	0	7	0	7	0	7	0	7	0	7	0	7	0	7	0

re - a - you're mine, in -

B⁵

TAB

12	12	11	11	9	9	7	7	9	9	11	12	12	11	11	9	0	9	0	9	0	9	0	9	0	9	0	9	0
10	10	9	9	7	7	5	5	7	7	9	10	10	9	9	7	0	7	0	7	0	7	0	7	0	7	0	7	0

deed a fool am Ah.

N.C.

B⁵ To Coda

TAB

9	9	11	11	12	12	11	11	14	14	12	12	16	16	12	12	9	0	9	0	9	0	9	0	9	0	9	0
7	7	9	9	10	10	9	9	12	12	10	10	14	14	10	10	7	0	7	0	7	0	7	0	7	0	7	0

Em

TAB

10	10	8	9	10	10	8	9	10	10	8	9	10	10	8	9	9	0	1/2
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

Verse

Em

Ah. 3. I jour - ney through Ah. the de - sert

TAB

8	8	8	8	7	7	8	8	8	8	8	7	7	8	7	7	0	0	0	0	0	0	0	0	0	0	0	0
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

Ah. of the mind Ah. with no hope.

TAB

B E^b

Ah. I fol - low.

TAB

Em

TAB

Verse

Em

Ah. 4. I drift a - long Ah. the o - - cean,

TAB

Em D.S. al Coda

1

full

TAB

0 10 9 8 9 10 9 8 14 12 14 0 10 9 8 9 10 9 8 9 10

Coda ⊕ E⁵

V

TAB

9 0 9 0 9 0 9 0 9 0 9 0 9 0 9 0 9 0 9 0 9 0

B⁵ C⁵ E^{b5} B⁵ A⁵ B⁵ B⁵ C⁵ E⁵ B⁵ A⁵ B⁵ C⁵ E^{b5} B⁵ A⁵ B⁵

cont. vib.

TAB

9 10 8 9 7 9 9 10 8 9 7 9 9 10 8 9 7 9 9 10 8 9 7 9

C⁵ E^{b5} B⁵ A⁵ B⁵ N.C.

Bass arr. for Gtr.

Gtrs. 1+2 tacet

TAB

9 10 8 9 7 9 9 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

3 3 3 3

TAB 5 7 7 7 7 5 5 7 7 0 0 5 7 7 7 7

Solo

Em*

A⁵

Gtr. 2

let ring...

3 3 3 3 3

TAB 3/5 0 5/7 0 7/8 0 8/10 0 0/15 17/15 0/19 0/15 15/17

B⁵

Em*

F# E

Em/G

3 3 3 3

TAB 8/12 10-12-10 10 8-10-8 8 8-7-8-7-7 7-9-7-7/12

Edim

Em*

F# E

D⁵

3 3 3 3 3 3 3 3

TAB 14 12 16 14 12 16 14 12 16 19 15 16 19 15 16 19 17 16

A SONG FOR THE DEAD

Words & Music by Josh Homme, Nick Oliveri & Mark Lanegan

D^{#5}



11

[illegible]

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Gtrs. 1+2 (elec)

Play 4 times

N.C.

w. dist.

TAB

0 5 0 0 5 0 0 0 5 0 0 5 0 0 5 0 0 0 5 0 0 5 0 0 5 0

Half time ♩ = 105

E²⁵ E^(b5) F⁽²⁵⁾

Ah.

Backing vocal Fig.

TAB

0 0 0 0 0 0 7 0 0 8 7 14 12 8 7 9 8

*composite part

E^(b5) E²⁵ F²⁵ E^(b5)

Ah.

TAB

0 0 8 7 15 14 12 8 7 9 8 12 14 12 14 14 12 14

E^(b5) F^(b5) E^(b5) Verse E^(b5) F^(b5)

Ah.

1. It's late e - nough to go dri -
w/backing vocal Fig. 1 (x8)

TAB

0 0 8 7 9 8 8 7 7 17 0 0 8 7 9 8

E(25) E(b5) F(25) E(b5)

- vin' and see what's mine.

TAB

0 0 8 7 14 12 0 0 8 7 0 0 9 8 0 0 8 7 12 14 14 14 12 14

1/4

E(b5) F(b5) E(b5) E(25) F(b5)

Life's the stu - dy of dy - ing, how to do it right.

TAB

0 0 8 7 0 0 9 8 0 0 8 7 15 15 15 0 0 8 7 0 0 9 8

E(b5) E(25) F(b5) E(b5)

if you're a ho - ly rol - ler,

TAB

0 0 8 7 15 14 12 13 12 14 0 0 8 7 0 0 9 8 0 0 8 7 14 12 13 12 13 15

3

1/2

E(b5) F(b5) E(b5) E(b5) F(b5)

if you're bent in the loose. If you're hang - ing a round

TAB

0 0 8 7 0 0 9 8 0 0 8 7 15 12 15 12 15 12 0 0 8 7 0 0 9 8

G⁵ D⁵ D^{#5}

TAB 12 12 10 12 12 10 12 12 10 12 12 10 12 12 10 12 12 10

Solo N.C.

Gtr. 1

Gtr. 2 tacet

full

TAB 0

TAB 0 12 15 12 15 12 15 12 15

TAB 15 12 15 14 12 14 12 15 12 14 15 12 14 15 12 14 15 12 14 12 15 12

Gtr. 2

Gtr. 1 tacet

full

TAB 14 14 12 14 14 12 14 12 12/14 14 16 12/14

8va

3

3

3

3

1 1/2

2

14 16

15 15 15 15

12 15

15 15 12 15

12 12 15 12

12 15

TAB

tr

tr

14

5

7 5

7 5 7

5

7 5 7

12 14

5 7

Gtr. 2

Gtr. 1

TAB

1/2

1/2

1 2 1/2

full

Gtr. 1 tacet

12 12 11

11 12 11

12 5

14 7

12 5

14 7

14 7

8 5

14 12

12 11

11 12 11

TAB

3

3

3

3

0

12 12

9 9

10

9 9

12 9 9

11 12 11 9 11

9 7 9 7

7 9

TAB

First system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff. The treble staff contains a melodic line with triplets and slurs. The tablature staff shows fret numbers: 7, 9, 9, 11, 12, 14, 1', 12, 14, 11, 12, 14, 12, 12, 14, 14, 14, 14, 11, 12, 14, 11, 12, 14, 11, 12.

Second system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff. The treble staff contains a melodic line with slurs and a trill. The tablature staff shows fret numbers: 14, 0, 14, 0, 14, 0, 14, 0, 12, 15, 12. There are also notes for E(b5), F(b5), and E(b5) in the treble staff. A guitar solo section is indicated with "Gtrs. 1-2" and "Comp. Solo Part".

Third system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff. The treble staff contains a melodic line with slurs and a trill. The tablature staff shows fret numbers: 0, 0, 8, 7, 0, 0, 9, 8, 0, 0, 8, 7, 12, 14, 15, 14, 12, 15. There are also notes for E(b5), F(b5), and E(b5) in the treble staff. A guitar solo section is indicated with "P.M. ---".

Fourth system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff. The treble staff contains a melodic line with slurs and a trill. The tablature staff shows fret numbers: 0, 0, 8, 7, 0, 0, 9, 8, 0, 0, 8, 7. There are also notes for E(b5), F(b5), and E(b5) in the treble staff. A guitar solo section is indicated with "Ah.".

THE SKY IS FALLIN'

Words & Music by Josh Homme & Nick Oliveri

All Gtrs. (elec)

$$6 = E\flat \quad 3 = G\flat$$
$$5 = A^b \quad 2 = B^b$$
$$\begin{array}{cc} 1-A^b & 1-B^b \\ 1-D^b & 1-E^b \end{array}$$

E⁵

○ ××××

●				

$G(b5)$



xxxxx

G^5



xxxxx

Gmaj⁷

A⁵



E/G[#]

XXXXX



G^{5*}



xxx

B⁵

• × ×

•				
	•	•		

G

XXXXX



C⁵

●			
	●	●	

E⁵

●			
	●	●	

D⁵

F=11

G⁶



Cmaj⁷

E^s ×

G^*



XX XX

 $\bullet = 60$

Intro

Intro

N.C.

Ah.

Ah.

Gtr. 1 (elec)

mf
w/light dist.

TAB	9	11	6	7	6	7	4	9	11	6	7	6	9	11	6	7
	7	9	4	5	4	5	2	7	9	4	5	4	7	9	4	5

Gtr. 2 (elec)  *mf* Harm w/light dist.
let ring... *Harm:* ----- *va* *w/ad libs.*

TAB

12 12 12 12 12 7 12 12 12

[illegible]

8va 8va

cont. sim.

12 12 12 7 7

6 6 6 6 6 6 6 6 6 6 6 6

4 4 4 4 4 4 4 4 4 4 4 4

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8 E⁵ G^(b5) G⁵

Gtrs. 1+2

f

TAB

2 0 2 4 2 2 0 2 4 2 2 0 2 4 2 4 4 4 4 4 4 5 5 5 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3

Gmaj⁷ G⁵ E⁵

TAB

4 4 4 4 4 4 5 5 5 5 5 5 2 0 2 4 2 2 0 2 4 2 2 0 2 4 2

3 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G^(b5) G⁵ Gmaj⁷ G⁵ Verse E⁵

1. The sky is
2. I want - ed

TAB

4 4 4 4 4 4 5 5 5 5 5 5 4 4 4 4 4 4 5 5 5 5 5 5 2 0 2 4 2 2 0 2 4 2

3 0 0 0 0 0 0 0 0 0 0

G^(b5) G⁵ Gmaj⁷ G⁵

fall - ing, hu - man race that we are,
some - thing, no - thing, blank, I don't know

TAB

2 0 2 4 2 2 0 2 4 2 4 4 4 4 4 4 5 5 5 5 5 5 4 4 4 4 4 4 5 5 5 5 5 5

0 0 0 0 0 0 0 0 0 0 3

E⁵ G(b5) G⁵

has left me crawl - ling. star - ing
It's hard de - flec - ting. stones are

TAB

2 0 2 4 2 2 0 2 4 2 2 0 2 4 2 4 4 4 4 4 5 5 5 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3

Gmaj7 G⁵ E⁵

straight at the sun. mo - ment, I no - tice
ea - sy to throw. mo - ment, I no - ticed

TAB

4 4 4 4 4 4 5 5 5 5 5 5 2 0 2 4 2 2 0 2 4 2 2 0 2 4 2

3 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0

G(b5) G⁵ Gmaj7 G⁵ E⁵

ev - 'ry dog has his day. I paid at -
ho - urs. days left be - hind. One was - ted

TAB

4 4 4 4 4 4 5 5 5 5 5 5 4 4 4 4 4 4 5 5 5 5 5 5 2 0 2 4 2 2 0 2 4 2

3 0 0 0 0 0 0 0 0 0

G(b5) G⁵ Gmaj7 G⁵

ten - tion, cost me so much to hate.
use - less, self - less none of a kind.

TAB

2 0 2 4 2 2 0 2 4 2 4 4 4 4 4 4 5 5 5 5 5 5 4 4 4 4 4 4 5 5 5 5 5 5

0 0 0 0 0 0 0 0 0 0 3

[illegible]

Now, to remind, it's a

TAB

4 4 4 4 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7 7 7 7 7

4 4 4 4 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 4 4 4 4 4 4 4 4 4 4 4 4

G⁵* B⁵

waste of time.

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
3 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Chorus

Close your eyes and see the sky is fall - ing.

TAB

2 0 0 2 0 4 0 2 2 0 0 2 0 4 0 2 2 0 0 2 0 4 0 2 2 0 0 2 0 4 0 2 3 3 3 3 3 3 3 3 3 3 3

[illegible][illegible][illegible][illegible]

Cmaj7 F#7(#11)

long. That has drained my:

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
9	9	9	9	9	9	9	9	9	3	3	3	3	3	3	3	3	3
10	10	10	10	10	10	10	10	10	4	4	4	4	4	4	4	4	4
8				8	8			8	4	4	4	4	4	4	4	4	4
									0	2	0		2	0	2	0	2

Interlude N.C.

Ah, _____ ah, _____

Gtr. 1

mf let ring...

TAB 0 8 0 0 0 8 0 0 0 0 8 0 10 0 0 0 8 0 8 0 0 0 8 0

Gtr. 2

mf w/warm dist.

TAB 9 7 8 9 7 8 3 7 8 7 9 7 8

8 10 10 8 7 8 9

8 10 10 8 7 8 9

TAB 0 7 0 0 0 7 0 0 0 0 7 0 0 8 0 0 7 0 7 0 0 0 7 0

3 10 8 7 8 9

TAB 8 10 10 8 7 8 9

Ah... ah...

TAB

0 8 0 0 0 10 0 10 0 0 0 15 0

TAB

9 7 8 10 10 10 12

TAB

7 0 0 0 7 0 7 0 0 8 0

TAB

7 7 8 7 9 7 7 8 7 9 10

Ah, ah.

TAB

8 0 0 0 10 0 10 0 0 0 15 0 14 0 0 0 10 0 10 0 0 0 10 0

TAB

10/12 11-12-11\9 11 12 11 9 12 10 8 10 10/12

TAB

0 0 0 0 8 0 0 0 0 0 8 0 0 0 0 0 8 0 0 0 0 0 0 0

TAB

7 7-8-7 9 7

ah.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains two measures of music, each with a half note and a fermata. The second staff is a guitar staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains two measures of music, each with a half note and a fermata. The third staff is a guitar staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains two measures of music, each with a half note and a fermata. The TAB notation for the guitar staves is as follows:

Measure 1: 0 8 0 0 0 10 0 8 0 0 0 10 0

Measure 2: 0 8 0 0 0 10 0 12 0 0 0 10 0

Measure 3: 9 7 8 10

The second system of the musical score consists of two guitar staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff contains two measures of music, each with a half note and a fermata. The second staff contains two measures of music, each with a half note and a fermata. The TAB notation for the guitar staves is as follows:

Measure 1: 0 7 0 7 0 7 0 7 0 7 0 7 0

Measure 2: 0 7 0 7 0 7 0 7 0 7 0 7 0

Measure 3: 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 16

Chorus E⁵ G

Close your eyes and see the sky is fall - ing.

Gtr. 1+2

TAB

2 0 2 4 2 2 0 2 4 2 2 0 2 4 2 2 0 2 4 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

E⁵

Close your eyes and see the sky is

TAB

2 0 2 4 2 2 0 2 4 2 2 0 2 4 2 2 0 2 4 2 2 0 0 0 0 0 2 0 0 0 0 0 2 0 0 0 0 0

G E⁵

fall - ing. Close your eyes and

TAB

2 0 2 4 2 2 0 2 4 2 2 0 2 4 2 2 0 2 4 2 2 0 0 0 0 0 2 0 0 0 0 0 2 0 0 0 0 0

G

see the sky is fall - ing.

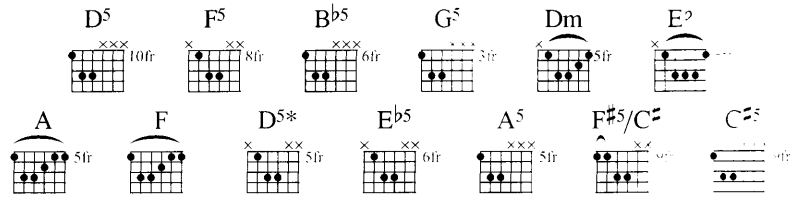
TAB

2 0 2 4 2 2 0 2 4 2 2 0 2 4 2 2 0 2 4 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

FIRST IT GIVETH

Words & Music by Josh Homme & Nick Oliveri

All Gtrs.
6=C 3=E♭
5=F 2=G
4=B♭ 1=C



♩ = 105

Intro N.C.

Bass arr. for Gtr. *f* *cont. sim.*

TAB: 5 5 5 5 5 6 6 5 5 1 1 5 5 6 6

N.C.

Gtrs. 1-2 (elec)

f w dist

TAB: 5 5 5 5 5 5 5 5 6 6 5 5 1 1 3

Verse

N.C.

1. I'm in you, _____

TAB: 5 3 5 6 5 6 8 8 8 8 5 3 5 6 5 6

you're in me. I can tell.

TAB 5 3 5 1 1 3 5 3 5 6 5 6 8 8 5 5

You're so cruel, more than me, it is true.

TAB 5 3 5 6 5 6 5 3 5 1 1 3 5 5 6 6

N.C. Lo - yal too, on - ly you.

Gtr. 1 5 5 5 5 5 3 5 6 5 6 5 3 5 1 1 3

Gtr. 2 9 7 9 10 9 10 4 4 0 0

up your sleeve. I want some

TAB 5 5 6 6 | 5 5 1 1 | 5 3 5 6 5 6

TAB 9 7 9 10 9 10 | 4 4 0 0 | 9 7 9 10 9 10

(of) all of you. tak - ing me.

TAB 8 7 7 7 8 8 8 7 7 | 5 5 6 6 | 5 5 5 5

TAB 12 12 11 11 11 12 12 12 11 11 | 9 7 9 10 9 10 | 4 4 4 0

Chorus

First it gi - veth, then it ta - keth a - way.

Gtrs. 1+2

TAB 12 12 12 12 | 12 12 12 12 | 10 10 10 10 | 10 10 10 10

B^{b5} G⁵ D⁵

First. First it gi - veth, then it ta - keth a - way.

TAB 8 8 5 5 12 12 12 12 12 12 12 12

6 6 3 3 10 10 10 10 10 10 10 10

F⁵ B^{b5} G⁵ To Coda Φ D⁵

First. First it gi -

TAB 10 10 10 10 8 8 5 5 12 12 12 12

8 8 3 3 10 10 10 10

F⁵ B^{b5} G⁵ D⁵

- veth then it ta - keth a - way. First. First it gi -

TAB 12 12 12 12 10 10 10 10 8 8 5 5 12 12 12 12

10 10 10 10 8 8 3 3 10 10 10 10

F⁵ B^{b5} G⁵

- veth, then it ta - keth a - way.

TAB 12 12 12 12 10 10 10 10 8 8 5 5

10 10 10 10 8 8 3 3

Bridge

Dm Eb A F

Oh... Oh...

Gtr. 3 (acous)
 Nylon strings

cont. smp

Gtrs. 1+2 tacet

TAB

5	5	5	5	5	5	5	5	6	6	6	6	5	5	5	5	5	5	5	1	1	1	1
6	6	6	6	6	6	6	6	8	8	8	8	5	5	5	5	5	5	5	1	1	1	1
7	7	7	7	7	7	7	7	8	8	8	8	6	6	6	6	6	6	6	2	2	2	2
7	7	7	7	7	7	7	7	8	8	8	8	7	7	7	7	7	7	7	3	3	3	3
5	5	5	5	5	5	5	5	6	6	6	6	5	5	5	5	5	5	5	3	3	3	3
																			1	1	1	1

Dm Eb A F

Oh...

TAB

5	5	5	5	5	5	5	5	6	6	6	6	5	5	5	5	5	5	5	1	1	1	1
6	6	6	6	6	6	6	6	8	8	8	8	5	5	5	5	5	5	5	1	1	1	1
7	7	7	7	7	7	7	7	8	8	8	8	6	6	6	6	6	6	6	2	2	2	2
7	7	7	7	7	7	7	7	8	8	8	8	7	7	7	7	7	7	7	3	3	3	3
5	5	5	5	5	5	5	5	6	6	6	6	5	5	5	5	5	5	5	3	3	3	3
																			1	1	1	1

D5* Eb5 A5 F5

I would beg. I would plead.

p w/fingers let ring...

TAB

7	7	7	7	7	8	8	8	8	7	7	7	7	7	10	10	10	10	10
5	5	5	5	5	6	6	6	6	5	5	5	5	5	8	8	8	8	8

Gtr. 4 (elec)

p w.dist.

TAB

10	8	10	8	9	10	9	7	7	7
----	---	----	---	---	----	---	---	---	---

D⁵ E²⁵ A

would shake.

TAB 7 7 7 7 8 8 8 8 6 7 6 7 6 7 5

5 7 5 5 7 6 8 6 8 6 8 5 7 7 7 5

TAB 10 8 10 8 6 14

X X X X

Verse

N.C.

Gtrs. 1+2 2. On a hook dan - gling by the way.

cont. sim.

f Gtrs. 3+4 tacet

TAB 5 5 5 5 5 6 6 5 5 1 1 3 5 5 6 6

I'm so young, beau - ti - ful.

TAB 5 5 5 5 5 3 5 6 5 6 5 3 5 1 1

TAB 9 7 9 10 9 10 4 4 0 0

I'm no fool. Time goes by,

TAB
 5 3 5 6 5 6 | 8 8 7 8 7 5 7 | 5 3 5 6 5 6

TAB
 9 7 9 10 9 10 | 12 12 11 12 11 9 11 | 9 9 10 10

D.S. al Coda

ta - bles turn, now I know.

TAB
 8 8 0 0 | 5 5 6 6 | 5 5 5 5

TAB
 15 15 4 4 | 9 9 10 10 | 7 7 7 7

♩ 0 D⁵

F⁵

First it gi - veth, then it ta - ket a - way.

TAB 12 12 12 12 12 12 12 12 10 10 10 10

B^{b5}

G⁵

D⁵

First. First it gi - vet, then it ta - keth a - way.

TAB 8 8 5 5 12 12 12 12 12 12 12 12

F⁵

B^{b5}

G⁵

hmm.

TAB 10 10 10 10 8 8 5 5

Outro

D⁵

G⁵

F^{#5}/C[#]

B^{b5}

First it gi - veth, then it ta - keth a - way.

TAB 12 12 12 12 11 11 11 11 8 8 8 8

First. First it veth, then it ta - keth a - way,

D⁵ G⁵ F^{#5}/C[#]

TAB

11	11	11	11	12	12	12	12	11	11	11	11
11	11	11	11	12	12	12	12	11	11	11	11
9	9	9	9	10	10	10	10	9	9	9	9

a - way,

B^{b5} C^{#5} B^{b5}

TAB

8	8	8	8	11	11	11	11	11	8	8	8	8
8	8	8	8	11	11	11	11	11	8	8	8	8
6	6	6	6	9	9	9	9	9	6	6	6	6

a - way. Ah.

C^{#5} B^{b5} C^{#5}

TAB

11	11	11	11	8	8	8	8	11	11	11	11
11	11	11	11	8	8	8	8	11	11	11	11
9	9	9	9	6	6	6	6	9	9	9	9

Gtrs. 1+2 cont. in slashes

Oh!

Gtrs. 1-2 D^{5*} E^{b5}

Gtr. 3

TAB

5	5	5	5	5	5	5	5	6	6	6	6
6	6	6	6	6	6	6	6	8	8	8	8
7	7	7	7	7	7	7	7	8	8	8	8
5	5	5	5	5	5	5	5	6	6	6	6

SIX SHOOTER

Words & Music by Josh Homme & Nick Oliveri



♩ = 100

Intro
Gtr. 1 (elec) N.C.

p w dist. - roll off volume & low eq

mp

TAB

(optional)

Verse

1. Two glass eyes, I'll fuck - in' tell you lies.

TAB

Gtr. 2 (elec)

w/dist.

TAB

E7(#9) E E7 E7(#9) E

I'm on the side-a the road,

TAB

3 3 3 0 0 0 0 3 3 3 0
 1 (1) (1) 1 1 1 1 1 (1) (1) 1
 2 (2) (2) 2 2 2 2 2 2 (2) (2) 2
 2 2 2 0 0

TAB

12

Chorus

E- E7(#9) A5 B5 C5

you'll all fuck - in' die. Yeah. Yeah.

TAB

0 0 0 3 3 3 3 2 2 4 4 5
 0 0 0 1 1 1 1 2 2 2 2 5
 1 1 1 2 2 2 2 0 0 4 4 5
 2 2 2 2 2 2 (1) (1) 0 0 2 2 3
 0 0 0 2 2 2 2 0 0 2 2 3

TAB

17 14 13 12

D⁵ D⁷ E E⁷ E⁷(#9) A⁵

Shoot.

TAB

12 12 12

B⁵ C⁵ D⁵ D^{#5} E

shoot, shoot, shoot, Pow!

TAB

12 12 12

E7 E7(#9) E E7

Gtr. 2 w/ad lib. fills

TAB

0 0 0 3 3 0 0 0 3
1 1 1 1 1 1 1 1 1
2 2 2 2 2 2 2 2 2
0 0 0 2 2 2 2 2 2

E7(#9) E Verse E- E-7(#9) E

Pow! 2° only 2. Fuck this world.

TAB

3 3 3 0 0 0 0 3 3 0
1 1 1 1 1 1 1 1 1 1
2 2 2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2 2 2

E- E7(#9) E

fuck you too. I'll fuck - in' kill your best

TAB

0 0 0 3 3 0 0 0 0 0 3
1 1 1 1 1 1 1 1 1 1 1
2 2 2 2 2 2 2 2 2 2 2
0 0 0 2 2 2 2 2 2 2 2

E7(#9) E E7 E7(#9) A5

friend. What you fuck - in' gon - na do? Shoot,

TAB

3 3 3 0 0 0 0 3 3 3 3
1 1 1 1 1 1 1 1 1 1 1
2 2 2 2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2 2 2 2

B⁵ C⁵ D⁵ D^{#5} E E⁻

shoot, shoot, shoot, shoot, shoot, shoot.

TAB

2 4 4 5 7 8 0 0 0 0 3
2 2 4 5 5 8 0 0 1 1 1
0 2 2 3 3 6 2 2 2 2 2

E⁷(^{#9}) A⁵ B⁵ C⁵ D⁵ D^{#5} E

Shoot, shoot, shoot, shoot, Pow!

TAB

3 3 3 2 2 4 4 5 5 7 8 0
1 3 3 2 2 4 4 5 5 7 8 0
2 (2) (2) 0 0 2 2 3 3 5 6 2

E⁷ E⁷(^{#9}) E E⁻

Play 3 times

w/vocal ad libs. Pow!

TAB

0 0 0 3 3 3 0 0 0 0 3
0 0 0 1 1 1 1 1 1 1 1
2 2 2 2 2 2 2 2 2 2 2

E⁷(^{#9}) A⁵ B⁵ C⁵ D⁵ D^{#5} E

Shoot, shoot, shoot, shoot, shoot, shoot. Pow!

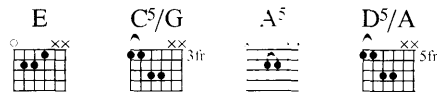
w/echo

TAB

3 3 3 2 2 4 4 5 5 7 8 0
1 3 3 2 2 4 4 5 5 7 8 0
2 (2) (2) 0 0 2 2 3 3 5 6 2

GO WITH THE FLOW

Words & Music by Josh Homme & Nick Oliveri



♩ = 160

Intro

E

Gtrs. 1+2 (elec)

f w/dist.

Gtrs. 1+2 cont. in slashes

C⁵/G

A⁵
cont. sim.

E

Gtr. 3 (elec)

w/dist. & fx

C⁵/G

A⁵

E

(8)

1/2

1/2

full

full

Verse

C⁵/G A⁵ E

1. She said "I'll throw my - self a - way, _____

Gtrs. 1+2

Gtr. 3 tacet

TAB

5	5	5	5	5	5	X	X	2	2	2	2	2	2	X	X	1	1	1	1	1	1	1	1
5	5	5	5	5	5	X	X	2	2	2	2	2	2	X	X	2	2	2	2	2	2	2	2
3	3	3	3	3	3	X	X	0	0	0	0	0	0	X	X	0	0	0	0	0	0	0	0
3	3	3	3	3	3	X	X																

C⁵ G

they're just pho -

TAB

1	1	1	1	1	1	1	1	5	5	5	5	5	5	5	X	X
2	2	2	2	2	2	2	2	5	5	5	5	5	5	5	X	X
0	0	0	0	0	0	0	0	3	3	3	3	3	3	3	X	X

Gtr. 3

TAB

12	13	15	13	12												

A⁵ E

- tos af - ter all."

TAB

2	2	2	2	2	2	X	X	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	X	X	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	X	X	0	0	0	0	0	0	0	0	0

C⁵/G A⁵ E

Out - side the frame is what we're leav - ing out,

TAB

5	5	5	5	5	5	X	X	2	2	2	2	2	2	X	X	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	3	3	3	3	3	X	X	0	0	0	0	0	0	X	X	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	X	X									0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

TAB

13 14 12

C⁵/G A⁵ E

you won't re - mem - ber an - y way, I can go

TAB

5	5	5	5	5	5	5	5	2	2	2	2	2	2	2	2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
3	3	3	3	3	3	3	3	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3									0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Gtrs. 1+2 cont. in slashes

Chorus

C⁵/G D⁵/A E

with the flow, Ah, but don't say (I can go

Gtr. 4* (elec)

w/dist. *p* < *f* swell w/volume control. *p* < *f* cont. sim.

TAB

17 15 12

17 16 13

*Two Gtrs. arr. for one

C⁵/G D⁵/A E

it does - n't mat - er, with the flow mat - ter a - ny - more. (I can go

TAB 17 17 15 16 12 13

C⁵/G D⁵/A *To Coda* ⊕ E

with the flow Ah... I can go.

TAB 17 17 15 16 12 13

C⁵/G D⁵/A E

Do you be - lieve it in your head?

TAB 17 17 15 16 12 13

verse

C⁵/G A⁵ E

2. It's so safe to play a - long.

Gtr. 3

TAB

5 5 5 5 5 5 X X 2 2 2 2 2 2 X X 1 1 1 1 1 1 1 1 1 1 1 1 1 1
 5 5 5 5 5 5 X X 2 2 2 2 2 2 X X 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 3 3 3 3 3 3 X X 0 0 0 0 0 0 X X 0 0 0 0 0 0 0 0 0 0 0 0 0 0

TAB

12 12 9 14 14

C⁵/G A⁵ E

lit - tle sol - diers in a row.

TAB

5 5 5 5 5 5 X X 2 2 2 2 2 2 X X 1 1 1 1 1 1 1 1 1 1 1 1 1 1
 5 5 5 5 5 5 X X 2 2 2 2 2 2 X X 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 3 3 3 3 3 3 X X 0 0 0 0 0 0 X X 0 0 0 0 0 0 0 0 0 0 0 0 0 0

TAB

12 11 9

C⁵/G A⁵ E

Fall - ing in and out of love, Ah.

TAB

1 1 1 1 1 1 1 1 5 5 5 5 5 5 5 X X 2 2 2 2 2 2 2 X X 1 1 1 1 1 1 1 1 1 1
 2 2 2 2 2 2 2 2 5 5 5 5 5 5 5 X X 2 2 2 2 2 2 2 X X 2 2 2 2 2 2 2 2 2 2
 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 X X 0 0 0 0 0 0 0 X X 0 0 0 0 0 0 0 0 0 0

C⁵/G A⁵

ah. Some - thing sweet to throw a - way.

TAB

1	1	1	1	1	1	1	1	5	5	5	5	5	5	X	X	2	2	2	2	2	2	X	X
2	2	2	2	2	2	2	2	5	5	5	5	5	5	X	X	2	2	2	2	2	2	X	X
0	0	0	0	0	0	0	0	3	3	3	3	3	3	X	X	0	0	0	0	0	0	X	X

15 12

E C⁵/G

I want some -

TAB

1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	5	5	5	5	5	5	X	X
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	5	5	5	5	5	5	X	X
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	3	3	3	3	3	X	X

12 15 14 14 14 12 14 12 10 12

full full

cont. sim. ad lib.

A⁵ E

- thing good to die for.

TAB

2	2	2	2	2	2	X	X	1	1	1	1	1	1	1	1	1	1
0	0	0	0	0	0	X	X	0	0	0	0	0	0	0	0	0	0

C⁵/G A⁵ E

To make it beau - ti - ful to live.

TAB

5	5	5	5	5	5	X	X	2	2	2	2	2	2	X	X	1	1	1	1	1	1	1	1
3	3	3	3	3	3	X	X	0	0	0	0	0	0	X	X	0	0	0	0	0	0	0	0

C⁵/G A⁵

I want a new mis - take,

TAB

1	1	1	1	1	1	1	1	5	5	5	5	5	5	5	X	X	2	2	2	2	2	2	2	X	X
0	0	0	0	0	0	0	0	3	3	3	3	3	3	3	X	X	0	0	0	0	0	0	0	X	X

E

lose is more than hes - i - tate.

TAB

1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

C⁵/G *A⁵* *E* *D.S. al Coda*

Do you be - lieve it in your head? I can go

TAB

5	5	5	5	5	5	X	X	2	2	2	2	2	2	X	X	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
5	5	5	5	5	5	X	X	2	2	2	2	2	2	X	X	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	X	X	0	0	0	0	0	0	X	X	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Gtr. 3

8^{va}

TAB

15	14	12
----	----	----

Coda *E* *C⁵/G*

Ah, ah, Do you be - lieve I can go

TAB

12	17
13	17

D⁵/A *E*

it in your head? with the flow.

TAB

15	12
16	13

C⁵/G

D⁵/A

E

Do you be - lieve it in your head?

Gtr. 3

8^{va}

Gtr. 4 w/?????

TAB

15

12

12

C⁵/G

D⁵/A

Ah. ah.

w vocal ad libs.

(8)

(12)

15

17

TAB

1,2,3.

4.

E

Ah.

(8)

8^{va}

16

(16)

19

19

19

TAB

GONNA LEAVE YOU

Words & Music by Josh Homme & Nick Oliveri



♩ = 140

Intro

Gtrs. 1+2 (elec)

B

Bass arr. for Gtr.

Gtr. 3 (elec)

w/dist.
All Gtrs. w/dist.

TAB

2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 10 11 10

D B B^b

cont. sim.

w/bar (gradual dip)

TAB

7 8 7 8 7 | 5 6 5 6 5 7 | (7) -1

B D B

Gtr. 3 tacet

TAB

10 11 10 | 7 8 7 8 7 | 10 7 8 | 10 7 8 (8)

Verse

B D B

1. Wait by the phone. late all a -
 2. I gave it starts. stomped on your hearts.

Gtrs. 1+2

Gtr. 3 tacet

cont. sim.

TAB

8	8	8	8	8	8	8	11	11	11	11	11	11	11	11	11	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	12	12	12	12	12	12	12	12	12	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	10	10	10	10	10	10	10	10	10	7	7	7	7	7	7	7	7

B^b B D

- lone. He can't help you but I know
 This is the end. no more pic -

TAB

7	7	7	7	7	7	7	7	8	8	8	8	8	8	8	8	11	11	11	11	11	11	11	11
8	8	8	8	8	8	8	8	9	9	9	9	9	9	9	9	12	12	12	12	12	12	12	12
6	6	6	6	6	6	6	6	7	7	7	7	7	7	7	7	10	10	10	10	10	10	10	10

B

tures. I We could. friends.

TAB

8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Bridge

G F# G

Three years too long, you know this is wrong.
 It's rain - ing in my room, there's blood in my

cont. sim.

TAB

4	4	4	4	4	4	4	3	3	3	3	3	3	3	3	3	3	3	3	3	4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	4	4	4	4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5
3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3

F# G F#

spoon. Ev - 'ry - thing scars the skin, push it in,
You're out of my high - chair.

TAB

3	3	3	3	3	3	3	3	4	4	4	4	4	4	4	4	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2

G A

I'm out break of it off. —
of your womb.

TAB

4	4	4	4	4	4	4	4	6	6	6	6	6	6	6	6	6
5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7	7
3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	5

Chorus

B D G

(Ooh, I'm gon - na leave, I'm gon - na leave you. ooh. ooh.)

TAB

8	8	8	8	8	8	8	8	11	11	11	11	11	11	11	11	4	4	4	4	4	4	4	4
9	9	9	9	9	9	9	9	12	12	12	12	12	12	12	12	5	5	5	5	5	5	5	5
7	7	7	7	7	7	7	7	10	10	10	10	10	10	10	10	3	3	3	3	3	3	3	3

Gtr. 3

Fig. 1...

TAB

8	8	8	8	8	8	8	8	11	11	11	11	9	7	9	5	4	4	4	4	4	4	4	4
9	9	9	9	9	9	9	9	12	12	12	12					5	5	5	5	5	5	5	5
7	7	7	7	7	7	7	7	10	10	10	10					3	3	3	3	3	3	3	3

F# B

I'm gon - na leave. (Ooh, leave.)

TAB

3 3 3 3 3 3 3 3 8 8 8 8 8 8 8 8

4 4 4 4 4 4 4 4 9 9 9 9 9 9 9 9

2 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7

TAB

3 3 3 3 3 3 3 3 8 8 8 8 8 8 8 8

4 4 4 4 4 4 4 4 9 9 9 9 9 9 9 9

2 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7

D G F#

I'm gon - na leave ooh, you. ooh.

D.S. al Coda To Coda ⊕

...end Fig.

TAB

11 11 11 11 11 11 11 11 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3

12 12 12 12 12 12 12 12 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4

12 12 12 12 12 12 12 12 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4

10 10 10 10 10 10 10 10 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2

TAB

11 11 11 11 9 7 9 5 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3

12 12 12 12 12 12 12 12 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4

10 10 10 10 10 10 10 10 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2

Solo Coda ⊕

Gtrs. 1+2

Gtr. 3 *ff*

B D B

1/2 1/2 1/2 1/2 1/2 1/2 1/2

9 7 10 9 8 7

TAB

7 7 8

Chorus

Gtr. 4 (elec) B^* D^* G

(Ooh, I'm gon - na leave, I'm gon - na leave ooh, ooh. you.)

Gtr. 4 w/dist. (tacet 1°)
Gtr. 3 w/Fig. 1

TAB	8	8	8	8	8	8	8	8	11	11	11	11	11	11	11	11	4	4	4	4	4	4	4	4
	9	9	9	9	9	9	9	9	12	12	12	12	12	12	12	12	5	5	5	5	5	5	5	5
	7	7	7	7	7	7	7	7	10	10	10	10	10	10	10	10	3	3	3	3	3	3	3	3

$F^\#$ B^* D^*

(Ooh, I'm gon - na leave, I'm gon - na leave ooh, you.)

TAB	3	3	3	3	3	3	3	3	8	8	8	8	8	8	8	8	11	11	11	11	11	11	11	11
	4	4	4	4	4	4	4	4	9	9	9	9	9	9	9	9	12	12	12	12	12	12	12	12
	2	2	2	2	2	2	2	2	7	7	7	7	7	7	7	7	10	10	10	10	10	10	10	10

1. $F^\#$ 2. A B

(Ooh, you.)

TAB	4	4	4	4	4	4	4	4	3	3	3	3	3	3	3	3	6	6	6	6	6	6	6	6	8	8
	5	5	5	5	5	5	5	5	4	4	4	4	4	4	4	4	7	7	7	7	7	7	7	7	9	9
	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	5	5	5	5	5	5	5	5	7	7

DO IT AGAIN

Words & Music by Josh Homme & Nick Oliveri

All Gtrs.
 6=C 3=E♭
 5=F 2=G
 4=B♭ 1=C

E⁵ 12fr E^{5*} 12fr D⁵ 12fr C⁵ 10fr C^{5*} 5fr A⁵ 5fr E^{5**} 3fr G⁵ 3fr D^{5*} 10fr

♩ = 136

Intro

Drum cue

Gtrs. 1+2 (elec) *f* w. dist.

Hey! Hey!

cont. sim.

full 12 14

Verse

E⁵

1. I fall o - ver and o -

ver and o - ver, o - ver, o - ver on you.

full 12 14

TAB

14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

I get ill, I get ill, I get ill, you're the on - ly one I'm in -

TAB 14 14 14 14 14 14 14 14 14 14 14 14 12 12 12 12 12 12

to. You and me. fit so tight.

TAB 14 14 14 14 14 14 14 14 14 14 14 14 12 12 12 12 12 12

I go low - er and low -

TAB 14 14 14 14 14 14 14 14 14 14 14 14 12 12 12 12 12 12

- er and low - er, low - er, li - vin' ea - sy.

TAB 14 14 14 14 14 14 14 14 14 14 14 14 12 12 12 12 12 12

I don't know, I don't know, I got till it's over.

full

TAB

14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

You and me, fit so ti -

full

TAB

14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12

Chorus

E⁵* (D⁵) (C⁵) D⁵ E⁵

ight.

let ring...

full

TAB

14	14	14	14	14	14	14	14	14	12	14	12	X	10	X	12	14
14	14	14	14	14	14	14	14	14	12	14	12	X	10	X	12	14
12	12	12	12	12	12	12	12	12	0	0	0	0	0	0	0	0

Can you do it a - gain, do it a - gain,

TAB

0	14	0	0	0	12	14	12	X	10	X	12	14	0	14	0	0	0	14	0
0	14	0	0	0	12	14	12	X	10	X	12	14	0	14	0	0	0	14	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

- where left we can meet. I'm in - to what you do

The first system of music consists of a vocal line and a guitar accompaniment. The vocal line has two measures: the first measure contains the lyrics "- where left we can meet." and the second measure contains "I'm in - to what you do". The guitar accompaniment is in treble clef with a key signature of one sharp (F#). It features a repeating chord pattern of F#m (F#2, A2, C#3) and Dm (D2, F2, A2). The TAB section below the guitar staff shows the fret numbers for each string: 14, 14, 12 for the F#m chord and 14, 14, 12 for the Dm chord. There are three measures of guitar accompaniment, each with a "full" instruction and an arrow pointing to the 14th fret of the high E string.

but I leave you no - where.

The second system of music consists of a vocal line and a guitar accompaniment. The vocal line has two measures: the first measure contains the lyrics "but I leave you no - where." and the second measure is a whole note rest. The guitar accompaniment is in treble clef with a key signature of one sharp (F#). It features a repeating chord pattern of F#m (F#2, A2, C#3) and Dm (D2, F2, A2). The TAB section below the guitar staff shows the fret numbers for each string: 14, 14, 12 for the F#m chord and 14, 14, 12 for the Dm chord. There are three measures of guitar accompaniment, each with a "full" instruction and an arrow pointing to the 14th fret of the high E string.

You and me, Hey! fit tight. Hey! Hey!

The third system of music consists of a vocal line and a guitar accompaniment. The vocal line has three measures: the first measure contains the lyrics "You and me," followed by a "Hey!" exclamation; the second measure contains "fit tight." followed by a "Hey!" exclamation; and the third measure contains a "Hey!" exclamation. The guitar accompaniment is in treble clef with a key signature of one sharp (F#). It features a repeating chord pattern of F#m (F#2, A2, C#3) and Dm (D2, F2, A2). The TAB section below the guitar staff shows the fret numbers for each string: 14, 14, 12 for the F#m chord and 14, 14, 12 for the Dm chord. There are three measures of guitar accompaniment, each with a "full" instruction and an arrow pointing to the 14th fret of the high E string.

all we need Hey!

The fourth system of music consists of a vocal line and a guitar accompaniment. The vocal line has two measures: the first measure contains the lyrics "all we need" followed by a "Hey!" exclamation; the second measure contains a "Hey!" exclamation. The guitar accompaniment is in treble clef with a key signature of one sharp (F#). It features a repeating chord pattern of F#m (F#2, A2, C#3) and Dm (D2, F2, A2). The TAB section below the guitar staff shows the fret numbers for each string: 14, 14, 12 for the F#m chord and 14, 14, 12 for the Dm chord. There are two measures of guitar accompaniment, each with a "full" instruction and an arrow pointing to the 14th fret of the high E string.

[illegible]

do it a - gain, can you do it a - gain?

TAB

0 14 0 0 14 0 12 14 12 X 10 X 12 14 14 0 14 0 0 14 0

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff and a bass staff, both in G major (one sharp). The guitar staff features a melodic line with a long sustain across the first measure. The bass staff provides a harmonic accompaniment with chords and single notes. A tablature system is integrated into the bass staff, showing fret numbers (0, 12, 14) and techniques like bends (marked with 'X') and slides (marked with '10'). The score is divided into two measures by a vertical bar line.

Bridge

On - ly get to live one life. --- won't pre - tend you're

TAB 10 10 X 7 7 X 5 5 2 2 10 10 X 7 7 X 8 8 X 5 5 0 0 8 8 X 5 5 X

on - ly mine. --- Where will you go. --- where will you find the way? ---

TAB 5 5 2 2 10 10 X 7 7 X 5 5 2 2 2 2 3 3 0 0 8 8 X 5 5 X 3 3 0 0

Chorus

So do it a - gain. ---

TAB 10 10 X 7 7 X 5 5 2 2 10 10 7 7 8 0 8 0 5 0 5 0

do it a - gain, do it a - gain.

TAB 5 2 5 2 14 10 10 7 7 5 2 5 2 14 5 2 5 2 14 3 0 3 0 12 8 0 8 0 5 0 5 0 3 0 3 0 12

C^{5*} A⁵ G⁵ E^{5**} G⁵ E^{5**} E⁵

Do it a - gain,

TAB 10 10 7 7 5 2 5 2 14
 10 10 7 7 5 2 5 2 14
 8 0 8 0 5 0 3 0 12

C^{5*} D^{5*} E^{5**} E⁵

do it a - gain.

TAB 10 10 10 10 10 10 12 12 12 12 12 12 7 5 2 14
 10 10 10 10 10 10 12 12 12 12 12 12 7 5 2 14
 8 8 8 8 8 8 10 10 10 10 10 10 7 3 0 12

C^{5*} D^{5*} E^{5**} E⁵

do it a - gain.

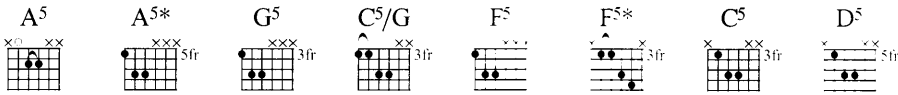
TAB 10 10 10 10 10 10 12 12 12 12 12 12 7 5 2 14
 10 10 10 10 10 10 12 12 12 12 12 12 7 5 2 14
 8 8 8 8 8 8 10 10 10 10 10 10 7 3 0 12

C^{5*} D^{5*} E^{5**} E⁵

TAB 10 10 10 10 10 10 12 12 12 12 12 12 7 5 2 14 14 14 14 14 14
 10 10 10 10 10 10 12 12 12 12 12 12 7 5 2 14 14 14 14 14 14
 8 8 8 8 8 8 10 10 10 10 10 10 7 3 0 12 12 12 12 12 12

GOD IS IN THE RADIO

Words & Music by Josh Homme, Nick Oliveri & Mark Lanegan



♩ = 116 ♩ = 116

Intro

Synth arr. for Gtr. N.C.

Play 3 times

Gtr. 2 (elec)

⑤ 1st ⑤ open

mf even quavers

f w/dist.

3

TAB

2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 0 1 2 0 | 1 0

Play 4 times Verse

(A⁵)

1. I thought I saw him on the

let ring...

Fig. 1

3 3 3 3

TAB

2 0 2 2 | 2 0 2 2 | 2 0 1 2 | 0 1 0 | 2 0 2 2 | 2 0 2 2

⑤ 1st ⑤ open A⁵ ⑤ 1st ⑤ open cont. sim.

vi - de - o, a trance is keep - ing him un - der.

3 3 3 3

TAB

2 0 1 2 | 0 1 0 | 2 0 2 2 | 2 0 2 2 | 2 0 1 2 | 0 1 0

I know that God is in the ra - di - o, _____ ch - ch - ch - check in the sta -

TAB 2 0 2 2 0 2 2 0 2 0 1 2 0 1 0 2 0 2 0 2 2

- tion. _____ I'm glad I caught it from me to you, _____

TAB 0 2 0 1 2 0 1 0 2 0 2 0 2 0 2 2 0 2 0 1 2 0 1 0

just a call in the me - di - um. _____ I know you hear it, I

TAB 2 0 2 2 0 2 2 0 2 0 1 2 0 1 0 2 0 2 0 2 2

hear it too, _____ it's ev - 'ry - where that I _____ go. _____ You come

TAB 0 2 0 1 2 0 1 0 2 0 2 0 2 0 2 2 0 2 0 1 2 0 1

Fill 1. -----

Chorus

[illegible]

back an - oth - er day. and do no wrong. You come

[illegible]

The image shows a musical score for the piece "The Wind" by John Williams. The score is written for guitar and includes a fingerboard diagram. The guitar part is in the key of A major and 4/4 time. The fingerboard diagram shows the fretting hand positions for the first four measures of the guitar solo. The diagram is a simplified representation of the guitar neck, with frets indicated by vertical lines and finger positions by numbers 1-4. The first measure shows the first finger on the first fret of the first string, the second finger on the second fret of the second string, and the third finger on the third fret of the third string. The second measure shows the first finger on the first fret of the first string, the second finger on the second fret of the second string, and the third finger on the third fret of the third string. The third measure shows the first finger on the first fret of the first string, the second finger on the second fret of the second string, and the third finger on the third fret of the third string. The fourth measure shows the first finger on the first fret of the first string, the second finger on the second fret of the second string, and the third finger on the third fret of the third string. The diagram is a simplified representation of the guitar neck, with frets indicated by vertical lines and finger positions by numbers 1-4.

Verse

A⁵

2. They say the de - vil is pa - ra - noid, al - ways sign - in' the co -

Gtr. 3 (elec) 8va

Gtr. 1+2 w/Fig. 1 (x8)
Gtr. 3 w/dist.

TAB

- ver. But God is leak - in' through the ste - re - o,

(8)

TAB

be - tween the sta - tion to stat - tion. You be - lieve it, I

(8)

TAB

know you do, you won't ad - mit it or say so.

(8)

TAB

I know that God is in the ra - di - o _____ just re - peat - ing a slo -

(8)

TAB

17 15 17 17 17 15 17 14 17 15 16 17 15 14 17 15 17 14 17 15 17 14

Chorus

A^{5*} G⁵ A^{5*}

- gan. _____ You come back an - oth - er day _____

(8)

Gtr. 1 plays Fill 1. Gtrs. 2-3 tacet.

TAB

17 15 16 17 15 15 7 5 5 5 X 7 7 5

F⁵ A⁵ G⁵ C⁵/G A⁵

and do no wrong. _____ You come back an - oth - er day. _____

TAB

3 3 3 3 3 3 3 3 3 3 3 3 7 5 5 5 5 7 7 5

F⁵

and do no wrong. _____ You come

V V cont. sim.

TAB

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A^{5*} G⁵ A^{5*} F⁵

back an - oth - er day and do no wrong.

TAB

7	5	5	X	7		3	3	3	3	3	3	3
7	5	5	X	7		3	3	3	3	3	3	3
5	3	3	X	5		1	1	1	1	1	1	1

Gtr. 2

3

G⁵ F⁵

3

Gtrs. 1+2*

Drums

3

TAB

3	3	0	1	2	0	1	0			5	3
3	3									5	3
1	1									3	1

*composite part.

Solo

F^{5*} C⁵ D⁵ C⁵ D⁵ C⁵ D⁵ C⁵ D⁵

let ring...

Fig. 2.

TAB

6	6	6	6	6	6	5	7	7	5	7	7	5	7	7	5	7	7	0	2	0	2	0	2	0	2
5	5	5	5	5	5	5	7	7	5	7	7	5	7	7	5	7	7								
3	3	3	3	3	3	3	5	5	3	5	5	3	5	5	3	5	5								
8																									
1																									

Gtr. 3 (elec)

ff

Gtr. 3 w/dist.

Gtrs. 1+2 w/ Fig. 2

C⁵ D⁵ C⁵ D⁵ C⁵ D⁵ A⁵

full

full

TAB

2	2	2	8/10	8	5	7	5	7	5	7	5	7	5	7	5	7	5
2	2	2															
0	0	0															

*composite part

Outro

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with six lines. The notation includes a *mf* dynamic marking, a triplet of eighth notes (5, 4, 2), a triplet of eighth notes (4, 5, 7/11), a single eighth note (9), and a triplet of eighth notes (4, 5, 4). There are also wavy lines indicating vibrato or tremolo.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with six lines. The notation includes a triplet of eighth notes (5, 11, 11), a triplet of eighth notes (11, 12, 11), a single eighth note (11), a single eighth note (10), and a triplet of eighth notes (8, 7, 7). There are also wavy lines indicating vibrato or tremolo, and dynamic markings *f* and *ff*.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with six lines. The notation includes a triplet of eighth notes (8, 10, 8), a triplet of eighth notes (5, 7, 5), a triplet of eighth notes (9, 8, 7), a triplet of eighth notes (8, 7, 8), a triplet of eighth notes (5, 8, 5), and a triplet of eighth notes (5, 8, 5). There are also wavy lines indicating vibrato or tremolo, and a dynamic marking *f*.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with six lines. The notation includes a triplet of eighth notes (5, 8, 5), a triplet of eighth notes (5, 8, 5), a triplet of eighth notes (5, 7, 5), and a triplet of eighth notes (5, 7, 5). There are also wavy lines indicating vibrato or tremolo, and dynamic markings *full*.

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature (TAB) with six lines. The notation includes a triplet of eighth notes (7, 5, 4), a triplet of eighth notes (7, 5, 7), a triplet of eighth notes (7, 7, 7), a triplet of eighth notes (7, 7, 7), a triplet of eighth notes (7, 7, 7), a triplet of eighth notes (7, 7, 7), a triplet of eighth notes (7, 7, 7), and a triplet of eighth notes (7, 5, 8). There are also wavy lines indicating vibrato or tremolo, and dynamic markings *full*.

First system of musical notation. The top staff is a standard musical staff with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with various notes and rests. The bottom staff is a guitar tablature (TAB) staff, showing fret numbers (5, 8, 7, 5) and fingerings (1/2, 1/2, 1 2, 1 2, 1/2, 1/2, 1/2). The TAB staff is divided into two measures by a vertical line.

Second system of musical notation. The top staff continues the melodic line with triplets and slurs. The bottom TAB staff shows fret numbers (5, 7, 5, 7, 7, 5, 7, 5, 7, 9, 8, 10, 8, 12, 10, 8, 10) and fingerings (1 2, 1 2). It includes a triplet of eighth notes and a triplet of sixteenth notes.

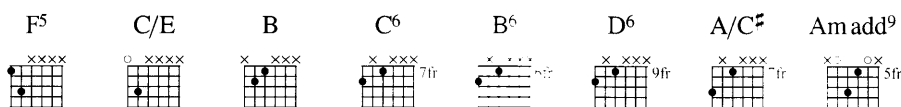
Third system of musical notation. The top staff features a triplet of eighth notes, a wavy line indicating a vibrato or tremolo effect, and a triplet of eighth notes. The bottom TAB staff shows fret numbers (8, 10, 9, 7, 5, 7, 8, 7, 8, (7), 5) and fingerings (full, w/bar, full). It includes a wavy line indicating a vibrato or tremolo effect.

Fourth system of musical notation. The top staff shows a triplet of eighth notes, a wavy line indicating a vibrato or tremolo effect, and a wavy line indicating a vibrato or tremolo effect. The bottom TAB staff shows fret numbers (7, 5, 7, 7, 5, 7, 7, 5, 7) and fingerings (1/2). It includes a wavy line indicating a vibrato or tremolo effect. The text "Drums w/reverb" is written below the TAB staff.

Fifth system of musical notation. The top staff is labeled "Gtrs. 1+2" and shows a triplet of eighth notes, a wavy line indicating a vibrato or tremolo effect, and a wavy line indicating a vibrato or tremolo effect. The bottom TAB staff shows fret numbers (2, 2, 0, 0, 0, 1, 2, 0, 1, 0) and fingerings (2, 2, 0, 0, 0, 1, 2, 0, 1, 0). It includes a wavy line indicating a vibrato or tremolo effect.

HANGIN' TREE

Words & Music by Josh Homme, Nick Oliveri, Alain Johannes & Mark Lanegan



♩ = 210

Intro

N.C.

Bass arr. for Gtr. Gtr. 1 (elec)

f w/dist.

TAB

3 0 0 3 0 0 3 0 5 | 3 0 0 3 0 0 3 0 5 | 3 0 0 3 0 0 3 0 5

Gtr. 2 (elec) Gtr. 2 cont. ad lib.

8va

Gtr. 2 w/dist. & pitch shift fx

TAB

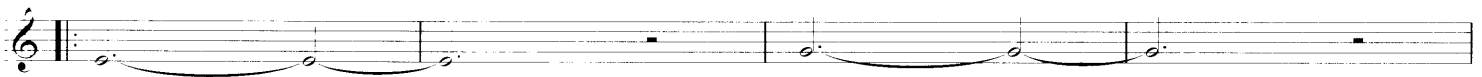
3 0 0 3 0 0 3 0 5 | 3 0 0 3 0 0 3 0 5 | 3 0 0 3 0 0 3 0 5

*pitch shift interval = 1 octave

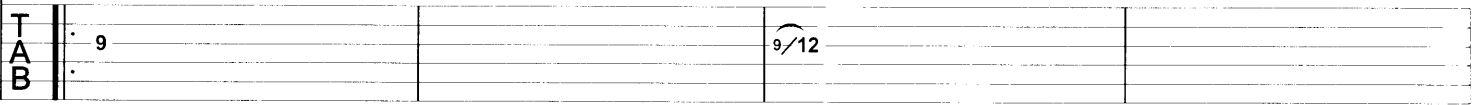
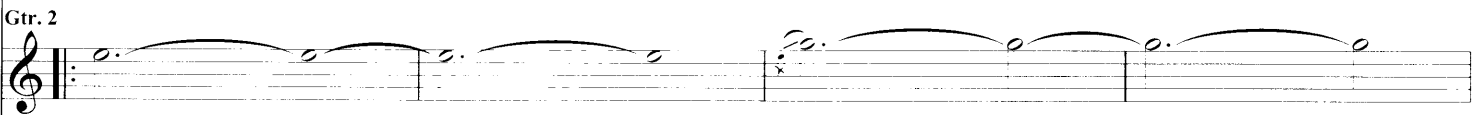
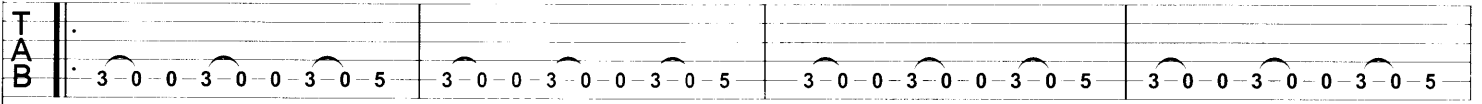
TAB

3 0 0 3 0 0 3 0 5 | 3 0 0 3 0 0 3 0 5 | 3 0 0 3 0 0 3 0 5 | 3 0 0 3 0 0 3 0 5

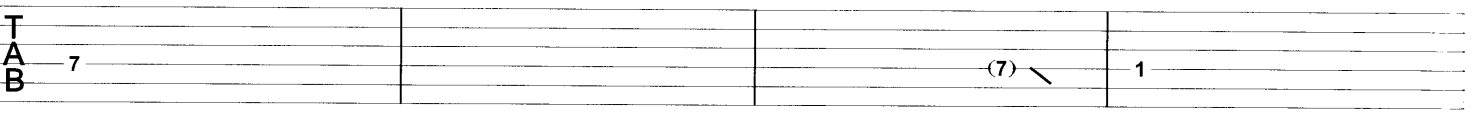
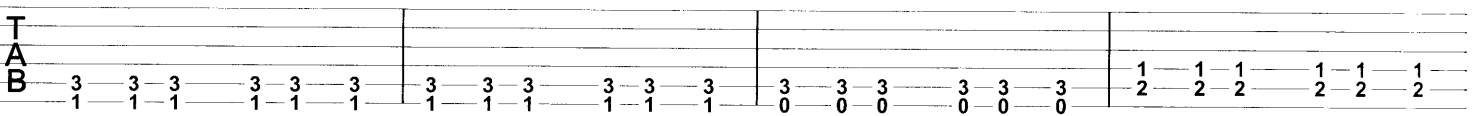
Verse N.C.



1. Would _____ you _____
2. Can _____ you _____



F⁵ C/E B
like _____ a _____ way _____
see _____ un - - der _____



N.C.

home? I
my thumb?

TAB 3 0 0 3 0 0 3 0 5 3 0 0 3 0 0 3 0 5 3 0 0 3 0 0 3 0 5 3 0 0 3 0 0 3 0 5

TAB 9 9/12

F⁵ C/E B

bleed my own;
There you are;

TAB
3 3 3 3 3 3 3 3 3 0 0 0 0 0 1 1 1 1 1 2 2 2 2 2 2

TAB
7 6

Am add⁹

Chorus

C⁶B⁶

Gtr. 1

cont. sim.

Round the hang-in' tree,

Gtrs. 2+3 (elec)

Gtr. 1 cont. in slashes

Gtr. 3 w/dist.

TAB 3 0 0 3 0 0 7 7 3 0 0 3 0 0 7 7 13 12 10 9

D⁶ A/C[#] C⁶ B⁶

sway-in' in the breeze. In the summer sun,

TAB 15 14 13 12 12 11 10 9

D⁶ A/C[#] C⁶ B⁶

as we two are one. Round the hang-in' tree,

TAB 15 14 13 12 12 11 10 9

D⁷ A/C[#] C⁶ B⁶

sway - in' in the breeze. In the sum - mer sun,

T 15 14 13 12
A 12 11 10 9
B

D⁶ A/C[#] C⁶

as we two are one. Sway - - -

T 15 14 13
A 12 11 10
B

B⁶ To Coda ◊ N.C.

- ing.

Gtr. 1

Gtr. 3 tacet Gtr. 2 w ad lib. pitch shift fx

T 16
A 13
B 3 0 0 3 0 0 3 0 5

T
A
B 3 0 0 3 0 0 3 0 5 3 0 0 3 0 0 3 0 5 3 0 0 3 0 0 3 0 5

Solo
N.C.

Sheet music for Solo N.C. featuring Gtr. 1 and Gtr. 2.

Gtr. 1

Staff 1: Treble clef, 4 measures of music.

Staff 2: TAB, 4 measures of fret numbers.

Gtr. 2

Staff 3: Treble clef, 4 measures of music.

Staff 4: TAB, 4 measures of fret numbers.

BIBLIOTHEQUE-DISCOTHEQUE
Grand'Place
38100 GRENOBLE

Sheet music for Solo N.C. featuring Gtr. 1 and Gtr. 2.

Gtr. 1

Staff 1: Treble clef, 4 measures of music.

Staff 2: TAB, 4 measures of fret numbers.

Gtr. 2

Staff 3: Treble clef, 4 measures of music.

Staff 4: TAB, 4 measures of fret numbers.

Am add⁹

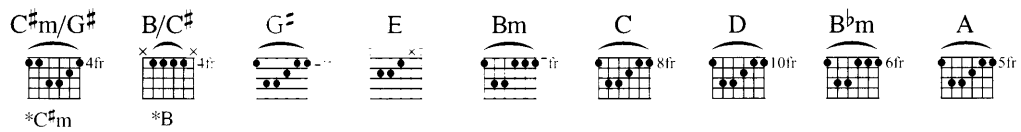
D.S. al Coda

[illegible]

The musical score for "The Wind" by The Beatles is presented in three staves. The top staff is for guitar, the middle for vocal, and the bottom for bass. The guitar part features a repeating rhythmic pattern of eighth notes and rests, with a wavy line indicating a tremolo effect. The vocal part consists of a single melodic line with a wavy line indicating a tremolo effect. The bass part features a repeating rhythmic pattern of eighth notes and rests, with a wavy line indicating a tremolo effect.

ANOTHER LOVE SONG

Words & Music by Josh Homme & Nick Oliveri



Intro ♩ = 146

Gtr. 1 (elec) C#m B C#m B G# B cont. sim.

Gtr. 2 (elec) *mf* Gtr. 1 w/dist. Gtr. 2 w/light dist. + tremolo effect

TAB

5 6 4 6 6 4 5 6 5 5 5 6 4

5 5 5 5 5 4 6 5 5 5 6 4 6 6 4 5 6 5

5 5 5 6 4 6 4 5 5 5 4 6 4 5 7 7 5 6 8

1. You're so im -

Verse

C[♯]m B C[♯]m B G[♯] E G[♯]

pos - si - ble, scream and moan. it chills my soul.

cont. sim.

Gr. 2 tacet

TAB

4	4	4	5	4	4	4	4	4	4	0	0	0	0	4
5	5	4	5	4	4	4	4	4	4	0	0	0	0	4
6	6	4	6	4	5	5	5	5	5	1	1	1	1	5
6	6	4	6	4	6	6	6	6	6	2	2	2	2	6
4	4	4	4	4	6	6	6	6	6	0	0	0	0	4

B C[♯]m B C[♯]m B G[♯] B

Don't wan - na hear you got left be - hind. all those times you stayed

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
5	5	5	5	5	5	4	5	5	4	4	4	4	4	4
6	6	6	6	6	6	4	6	6	4	5	5	5	5	4
6	6	6	6	6	6	4	6	6	4	6	6	6	6	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

E G[♯] B C[♯]m B C[♯]m B G[♯]

up and cried. It's no lie. you did it to your - self,

TAB

0	0	0	0	4	4	4	4	4	4	4	4	4	4	4
1	1	1	1	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	5	5	5	5	5	5	5	5	5	5	5
2	2	2	2	6	6	6	6	6	6	6	6	6	6	6
0	0	0	0	4	4	4	4	4	4	4	4	4	4	4

E G[♯] B

like chewed up gum un - der my shelf. Don't look sur -

TAB

4	4	4	4	4	0	0	0	0	4	4	4	4	4	4
5	5	5	5	5	0	0	0	0	4	4	4	4	4	4
6	6	6	6	6	0	1	1	1	5	5	5	5	5	5
6	6	6	6	6	2	2	2	2	6	6	6	6	6	6
4	4	4	4	4	0	0	0	0	4	4	4	4	4	4

C#m B C#m B G# Bm

prised. you must have known all a- long.

Gtr. 1 cont. in slashes

TAB

Chorus

C D C#m B C#m B G# B

It's just an - oth - er love song. (a) - 'no - ther love

Gtr. 2

TAB

Verse

C#m B C#m B G# B C#m B C#m B G#

song. 2. It's ne - ver ea - sy,

TAB

B E G# B

it's not hard when you've lost your mind. With you it's

TAB

C#m B C#m B G# B C#m B C#m B G#
 slea - zy, don't tell me your wor - ries. I'm sick, I'll leave you blind.

TAB 6 6 4 5 5 5 5 6 4 5 5 5 5 5 4 6 5

The musical score is for the song "Now the time has come." It features a guitar part and a vocal line. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. The vocal line is in the same key and time signature. The lyrics are: "Now the time has come. to leave this". The guitar part includes a solo section with a key signature change to C# minor (indicated by one sharp and one natural sign) and a key signature change back to D major (indicated by two sharps). The guitar part includes a solo section with a key signature change to C# minor (indicated by one sharp and one natural sign) and a key signature change back to D major (indicated by two sharps). The guitar part includes a solo section with a key signature change to C# minor (indicated by one sharp and one natural sign) and a key signature change back to D major (indicated by two sharps).

Chords: B, C#m, B, C#m, B, G#

Lyrics: Now the time has come. to leave this

TAB: 5 5 5 6 4 5 5 5 5 5 4 6 5 5 5 6 4

Gtr. 1

E G# B C#m B C#m B G#

love that's left you dry. No need to work this out now,

TAB

5 5 5 5 5 5/7 4 4 4 4 5 6 4 6 6 4 5 6 5

[illegible]

Chorus

C#m B C#m B G#

it's just an - oth - er love song,

TAB 5 6 6 4 5 6 4 5 6

B C#m cont. sim. B C#m B G# B

(a) - no - ther love song. (a) - no - ther love

TAB 5 5 6 8 5 5 5 5 5 5 8 6 5 5 5 6 8

C#m B C#m B G# B C#m B C#m B G#

song. it's just an - oth - er love song.

TAB 6 6 8 5 6 5 5 5 6 8 5 5 5 5 5 4 6 5

Solo

B C#m B C#m B G# B cont. sim.

TAB 5 5 5 5 4 5 5 6 7 6 7 9 9 7 9 7 7 9 7 5

Chords: C[♯]m B C[♯]m B G[♯] B C[♯]m B C[♯]m B G[♯]

TAB: 7 5 4 5 4 5 4 6 4 6 4 5 4 6 4 5 7 5 5 4 6 5 4 6 7 4

Chords: B C[♯]m B C[♯]m B G[♯] B

TAB: 7 4 7 4 5 4 6 5 6 4 5 5 6 7 7 9 7

Chords: C[♯]m B C[♯]m B G[♯] B C[♯]m B C[♯]m B G[♯]

TAB: 12 12 12 12 12 11 9 8 8 8 8 9 11 11 12 12 12 12 12 11 9 8

Chords: B C[♯]m B C[♯]m B G[♯] B

let ring

TAB: 9 8 9 8 9 8 9 8 11 9 12 9 11 9 9 14 9 14 9 12 9 11 9 12

C#m B C#m B G# B m

(8)

TAB

14 9 12 9 12 14 14 16 16 16 16 7 7 7 7 7 7 7 7 7 7 7 7

9 9 9 9 9 9 9 9 9 9 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Bridge C D C#m

I ne - ver told you it would last

TAB

9 9 9 11 11 11 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

10 10 10 12 12 12 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

10 10 10 12 12 12 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

8 8 8 10 10 10 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Bbm A C#m

for e - ver, you can't hold

TAB

6 6 6 5 5 5 5 4 5 4 5 4 5 4 5 4

6 6 6 5 5 5 6 6 6 6 6 6 6 6 6 6

8 8 8 7 7 7 7 7 7 7 7 7 7 7 7 7

8 8 8 5 5 5 6 6 6 6 6 6 6 6 6 6

6 X 6 5 X 5 6 6 6 6 6 6 6 6 6 6

Bbm A

this boy for long, dig it.

TAB

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

6 X 6 5 X 5 6 6 6 6 6 6 6 6 6 6

C[#]m B²m

By the time you read my let -

TAB

5 4 5 4 5 4 5 4 | 5 4 5 4 | 5 4 5 4 | 6 6 6 6 6 6 6 6 |

A C[#]m

- ter, ba - by, I'll be

TAB

5 5 5 5 5 5 5 5 | 5 4 5 4 5 4 5 4 | 5 4 5 4 5 4 5 4 |

B^bm A

gone. It's just an - oth - er love

TAB

6 6 6 6 6 6 6 6 | 5 6 7 7 8 8 8 6 | 5 6 4

Chorus C[#]m B C[#]m B G[#] B C[#]m B C[#]m B G[#]

song, (a) - 'no - ther love song,

TAB

6 6 8 5 5 | 5 5 6 8 | 5 5 5 5 5 8 6 5

B C[#]m B C[#]m B G[#] B

(a) - 'no - ther love song, it's just an - oth - er love

TAB 5 5 6 4 6 6 4 5 6 5 5 5 6 4

C[#]m B C[#]m B G[#] B C[#]m B C[#]m B G[#]

song. It's just an - oth - er love song,

TAB 6 5 4 6 4 6 4 5/7 7 8 12 12 12 12 12 11 9 8

B C[#]m B C[#]m B G[#] B

(a) - 'no - ther love song, (a) - 'no - ther love

8^{va}

TAB 8 8 8 9 11 12 12 12 12 12 11 9 8 9 8 9 8 9 8 9

C[#]m B C[#]m B G[#] B C[#]m B G[#]

song, it's just an - oth - er love song.

(8)

let ring...

TAB 11 9 12 9 14 9 9 11 9 12 9 14 9 12 9 9 11 9 12 9 12/14 14/16

A SONG FOR THE DEAF

Words & Music by Josh Homme, Nick Oliveri & Mark Lanegan

All Gtrs. (elec)

6 = C 3 = E^b

5 = F 2 = G

4 = B^b 1 = C

A add⁹



B add¹¹



G^b



E⁵



Intro

♩ = 68

N.C.

Play 3 times

Spoken cue:
"A song for the deaf,
that is for you."

w/sound effects

Bass arr. for Gtr.

mf

w/slight ad lib.

N.C.

Gtrs. 1+2 (elec)

f

w/dist.

Verse

N.C.

I. No - bo - dy's com - ing down the hall.

no -

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bo - dy ech - oes in my head.

TAB

0 8 7 0 8 7 0 8 7 6 6 8 7 0 8 7 0 8 7 0 8 7 6 6 8 7

Bro - ken re - flec - tion out - ta luck. no -

TAB

0 8 7 0 8 7 0 8 7 6 6 8 7 0 8 7 0 8 7 0 8 7 6 6 8 7

bo - dy, e - ver need - ed it. I

TAB

0 8 7 0 8 7 0 8 7 6 6 8 7 0 8 7 0 8 7 0 8 7 6 6 8 7

Chorus

A add⁹ B add¹¹ G⁶

got what was, I

Gtrs. 1+2* *cont. sim.*

TAB

6 6 6 8 8 8 4 4 4 0 0 0 0 0
 7 7 7 9 9 9 5 5 5 0 0 0 0 0
 5 5 5 7 7 7 3 3 3 3 3 3 3 3

*composite part

A add⁹ B add¹¹ G⁶

want to take what's left. Rea - dy now!

8^{vb}

TAB

6	6	6	0	8	8	8	0	0
7	7	7	6	9	9	9	0	0
7	7	7	7	9	9	9	4	4
5	5	5	5	7	7	7	5	5
							3	3

N.C.

Gtr. 2

Gtr. 1

16

TAB

0	8	7	0	8	7	0	8	7	6	6	8	7	0	8	7	0	8	7	0	8	7	6	6	8	7
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

N.C.

Ah.

Gtr. 1

3

TAB

17	16	14	16	14	16	17	16	14	16	14	16	17	16	14	16	14	16	17	16	14	16	14	16
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

Gtr. 2

3

TAB

17	15	13	15	13	15	17	15	13	15	13	15	17	15	13	15	13	15	17	15	13	15	13	15
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

6/8

TAB

14 13 11 13 11 13 14 13 11 13 11 13 14 13 11 13 11 13 14 13 11 13 11 13

TAB

17 15 13 17 13 17 17 15 13 17 13 17 17 15 13 17 13 17 17 15 13 17 13 17

Verse

N.C.

2. Beau - ti - ful sen - ses are gone, ca -

Gtr. 1+2

TAB

0 8 7 0 8 7 0 8 7 6 6 8 7 0 8 7 0 8 7 0 8 7 6 6 8 7

na - ry in a gild - ed cage. Sing - in:

Gtr. 1 cont. in slashes

TAB

0 8 7 0 8 7 0 8 7 6 6 8 7 0 8 7 0 8 7 0 8 7 6 6 8 7

Gtr. 1

Sweet, — soft and low, I will

Gtr. 2

8va

TAB

20 - 19 - 20 18 16 19 17 - 15 20 - 19 - 20 18 16 19 17 - 15 0 8-7 0 8-7 0 8-7 6 6 8-7

poi - son you all, — come clo - ser — rac - ing to your

TAB

0 8-7 0 8-7 0 8-7 6 6 8-7 0 8-7 0 8-7 0 8-7 6 6 8-7

Chorus

A add⁹ B add¹¹ cont. sim.

tongue. I got what was,

Gtr. 1 cont. in slashes

TAB

0 8-7 0 8-7 0 8-7 6 6 8-7 5 7 - 5 7 9 - 7

G⁶ A add⁹ B add¹¹

I want to take — what's

TAB

3 3 3 3 5 0 - 3 3 2 2 0 - 0 5 7 0 - 5 7 9 0 - 7

left. No talk will cure

G⁶ Aadd⁹ Badd¹¹

3 5 0 3 3 2 5 7 5 5 7 0 5 7 9 0 7

G⁶ Aadd⁹ Badd¹¹ *To Coda* Φ \uparrow G⁶ ∇ .

what's lost, or save what's left for the deaf.

8^{vb}

Gtr. 2 tacet

TAB

3-5-0-3 3-2-0 4-2-0 2 5-7-0-5 7-9-0-7

[illegible]

The blind can go get fucked, lie be - side the ditch, this ha - lo round my neck, has torn out ev - 'ry stitch.

TAB 2 2 0 2 2 0 2 2 0 2 2 0 0

Ah.

Gtr. 1

TAB

Gtr. 2

TAB

TAB

TAB

8:

Ah.

TAB

17 16 14 16 14 16 17 16 14 16 14 16 17 16 14 16 14 16

TAB

17 15 13 15 13 15 17 15 13 15 13 15 17 15 13 15 13 15

TAB

14 13 11 13 11 13 14 13 11 13 11 13 14 13 11 13 1/2

TAB

17 15 13 17 13 17 17 15 13 17 13 17 17 15 13 17 13 17 1/2

Ah.

3 3 3 3

17 16 14 16 14 16 17 16 14 16 14 16 17 16 14 16 1/2

3 3 3 3

17 15 13 15 13 15 17 15 13 15 13 15 17 15 13 15 full

3 3 3 3

14 13 11 13 11 13 14 13 11 13 11 13 14 13 11 13 11 13

3 3 3 3

17 15 13 17 13 17 17 15 13 17 13 17 17 15 13 17 13 17

Verse

N.C.

3. Who are you hi - ding, is it safe for the deaf?

Gtrs. 1+2*

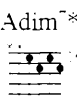
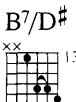
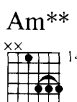
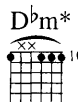
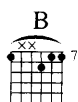
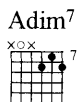
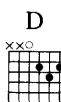
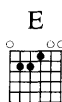
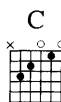
0 5 7 6 7 9 8 7 0 5 7 6 7 9 8 7 0 5 7 6 7 9 8 7 0 5 7 6 7 9 8 7

*composite part

MOSQUITO SONG

Words & Music by Josh Homme, Nick Oliveri & Michael Melchiondo

All Gtrs.
6=C 3=E♭
5=F 2=G
4=B♭ 1=C



♩ = 99

Intro

Am

C

E

Gtrs 1+2
(12 string acous)*

mf let ring throughout

*composite part

Verse

Am

C

E

Am

1. I know, I know the sun is hot, mos - qui - tos come -
3. Some - how they pick and pluck, ten - der - ise,

C

E

Am

C

E

suck your blood, and leave you there all a - lone, just
bone to dust, the sweet - est grease, fin - est meat you'll

Am C E

skin and bone.
e - ver taste. (Taste. taste.)

TAB 0 2 0 1 2 2 0 1 0 2 0 2 0 3 0 1 0 0 0 0 2 0 1 0

Am C E Am

When you walk a - mong the trees. lis - ten - ing
So you scream, whine and yell. sup - ple sounds of

TAB 0 2 0 1 2 2 0 1 0 2 0 2 0 3 0 1 0 0 0 0 2 2 0 0 2 2 0 1 0 2 0 2 0

C E Am

to the leaves. The fur - ther I go the
din - ner bells. We all will feed the

TAB 3 0 1 0 0 0 0 1 2 0 0 2 2 0 1 2 0 1 0 2 0 2 0 0 2 0

C E Am C E To Coda ⊕

less I know, the less I know.
worms and trees, so don't be shy.

TAB 3 0 1 0 0 0 0 1 2 0 0 1 2 0 1 0 2 0 2 0 3 0 1 0 0 0 0 1 0 1 0

Bridge

Where — will you run, where — will you

Am E

TAB

hide? Lul - la - bies to

Am Dm Am

TAB

pa - ra - lise.

E Am C E

TAB

Verse

2. Fat and soft, pink and weak, foot and thigh,

Am C E Am

TAB

C E Am

tongue and cheek. You know, I'm told they

TAB 3 0 1 0 0 0 0 1 2 0 0 2 0 1 2 0 2 0 2 0 2 0

C E Am C E

swal - low you whole, skin and bone.

TAB 3 0 1 0 0 0 0 1 2 0 0 2 2 0 1 2 0 1 0 2 0 2 0 3 0 1 0 0 1 0 0 1 0

Am C E

Cut - ting boards and ha - ha - hang - ing hooks,

TAB 0 2 1 2 0 1 0 2 0 2 0 3 0 1 0 0 0 0 1 1 0

Am C E Am

blood - y knives, cook - ing books. Pro - mi - sing you

TAB 0 2 1 2 0 1 0 2 0 2 0 3 0 1 0 0 0 1 1 0 0 2 1 2 0 1 0 2 0 2 0

C E Am C E

won't feel a thing at all.

TAB

Chorus

D Am

Swal - low and chew.

TAB

E Am D

eat you a - live. All of us

TAB

Am E

food that has - n't died. And the light says:

TAB

Interlude

Pno. arr for Gtr. Am* Adim7

mp

let ring----- let ring-----

TAB 0 5 5 5 5 5 4 5 5 5 5 5 7 8 7 7 8 7 8

B

TAB 0 7 8 8 5 7 8 7 8 7 8 10/11 7 8 7 7 8

Dm* Am/E

TAB 10 10 10 10 10 10 13/14 10 10 10 10 12 13 13 13 14

Am** 8va

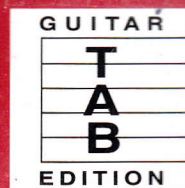
TAB 12 13/14 13 13 13 14 14 17 17 17 17 14 16/17 17 17 17 17

B7/D# (8)

TAB 13 16 16 16 16 16 15 16 16 16 13 16 16 16 16 16



Guitar tablature arrangements of all the songs from the album.
Complete with standard notation, chord symbols & full lyrics.



YOU THINK I AIN'T WORTH A DOLLAR,
BUT I FEEL LIKE A MILLIONAIRE

NO ONE KNOWS

FIRST IT GIVETH

A SONG FOR THE DEAD

THE SKY IS FALLIN'

SIX SHOOTER

HANGIN' TREE

GO WITH THE FLOW

GONNA LEAVE YOU

DO IT AGAIN

GOD IS IN THE RADIO

ANOTHER LOVE SONG

A SONG FOR THE DEAF

Hidden Track

MOSQUITO SONG



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